

WEEKLY.]

The Musical World.

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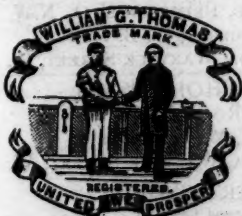
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The Musical World.

LONDON, SATURDAY, DECEMBER 15, 1888.

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Facts and Comments.

The following significant words appeared in the "Daily Telegraph" of the 7th inst.—"The discussion as to whether there is or is not a Wagner bubble, and, if there be, whether it has burst, goes bravely on. It is in the nature of such a controversy to continue, but the parties to it may usefully be asked, in a quiet moment, whether the game is worth the candle. Argument on such a subject will convince nobody and settle nothing. The great fact is that Wagner has lived and worked, and that he was a man of genius, having the merits and defects of his order. He certainly was no 'bubble,' for his teachings remain. Upon these time will work its inevitable process, accepting what in them is good, and there is no little; rejecting what in them is bad, and there is much. Let us leave the work to time, for life is short, though art is long." Upon reading which, Mr. Rowbotham may be imagined as sadly singing:—

"Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude."

The "Neue Zeitschrift für Musik" publishes a letter by Liszt, written on the 17th November, 1869, which cannot fail to be of the highest interest, not less on account of the writer's unique personality, than of its bearing upon recent events in Vienna. In referring to the death of the painter Overbeck, Liszt writes to his friend the Princess Sayn-Wittgenstein:—"I wish and pray, and, indeed, earnestly command, that my interment shall be without any ostentation—as simple and economical as possible. I protest against a funeral like that of Rossini, and even against an assembling of friends and acquaintances, as at Overbeck's. No parade, no music, no procession, and no oration. I will not be buried in a church, but in a cemetery, and I specially forbid that my remains shall be removed from one resting-place to another. I will be buried in no other place than the cemetery of that place in which I may happen to die, and no other service than a Low Mass (no chanted Requiem) in the parish church. The inscription on my gravestone might be, 'Et habitabunt vultu recti cum vultu suo.' This letter has only quite lately been found amongst her mother's papers by the Princess Hohenlohe, who has shown her appreciation of the great Abbé by giving £3,500 for a Liszt Memorial.

"The Romance of Art" is doubtless an attractive phrase, and there are many incidents in musical history which may fairly be claimed as romantic. Madame Judith Gauthier, the author of "Wagner et son oeuvre poetique" is, however, somewhat too romantically inclined. For she has been writing the libretto of a one-act opera, the music of which is provided by M. Benedictus, entitled "La Sonate du Clair de la Lune," in

which Beethoven is made to appear on the stage. The stories concerning the "Moonlight" Sonata are pretty enough, and may amuse a certain sort of amateur; but it is impossible to sanction the efforts of Madame Gauthier to drag the Titanic form of Beethoven upon the operatic stage. Beethoven is the Lear of music; that mighty shaken soul is all too grand to be made the puppet of a vivaciously-inclined Frenchwoman. A worthier rest is his:

"Vex not his ghost. Oh, let him pass! He hates him
That would upon the rack of this rough world
Stretch him out longer."

We hear from St. Petersburg that Mdlle. Minnie Hauk made her first appearance there at a concert on the 30th ult., singing excerpts from "Lohengrin," "Carmen," "Mignon," &c., all of which were received with the customary enthusiasm, which reached its culminating point when the lady sang a Russian song by Dargomischsky, after which the force of enthusiasm "could no further go." A less sensational event, but possibly one of more permanent importance, was the production of a newly-published Symphony (No. 5 in E minor, Op. 64), by Peter Tschaikovsky. This took place the evening before Mdlle. Hauk's *début* at a concert of the Philharmonic Society, which marked its appreciation of the work by electing the composer an honorary member. One would perhaps have thought that a composer so respected and so enormously popular in his own country would have had that honour conferred upon him long ago. Herein is consolation for some of our own composers. A week later another new work of the composer was heard; this is an Overture, entitled "Hamlet." Mr. Tschaikovsky seems so fond of illustrating Shakespeare in music that we cannot help regretting he did not choose one of his works of this class to introduce himself to us on his first appearance here last summer.

Jubilee performances of Berlioz's opera, "Benvenuto Cellini," have, during the last few weeks, been given at three of the most important theatres of Germany, viz., those of Weimar, Carlsruhe, Dresden. It had previously and repeatedly been heard at Weimar and Carlsruhe, as well as at Hanover, Mannheim, and Leipzig, but was now played at Dresden for the first time. In Germany an amount of justice has thus been done to the French master which has not been accorded to him by his own countrymen. Berlioz may, therefore, be said to have had his revenge for the "brilliant failure" (*chute élatante*), as he himself termed it, which accompanied the production of this opera in Paris in 1838, and in London in 1853. But how long will English opera-goers of the present generation have to wait for an opportunity of hearing this fifty-years'-old French masterpiece in London?

The principal of the Guildhall School of Music, Mr. Weist Hill, has been presented by the Students of the Guildhall Orchestra with a handsome gold watch and chain bearing the inscription:—

"To our Principal, Weist Hill, Esq., as a token of esteem and regard."

In answer to several correspondents who have written to enquire concerning the "Technicon," we beg to inform them that the price of the instrument in question is £5. Messrs. Augener and Co., are the sole agents.

The attention of all those who care for the condition of English music may well be directed to the performances of the Westminster Orchestral Society, which gave its first concert of the season on December 5. Throughout the season nothing but compositions by English musicians will be presented, and, in accordance with this plan, the programme of the first concert included Dr. Villiers Stanford's "Festival" overture; Mr. E. Prout's symphony; and Mr. J. F. Barnett's "Pastoral Suite." The next concert will take place on March 13, when

the most interesting feature will be the first performance of a Symphony in C, by C. S. Macpherson, the conductor of the society. The value of the work that is being done in this direction can scarcely be over-rated.

Signorina Elvira Gambogi had the honour of appearing on Tuesday last, before Her Majesty the Queen and the Royal Family at Windsor Castle, when she sang several operatic and other songs, with which Her Majesty was pleased to express her warm approval.

"THE LAY OF THE LAST MINSTREL."

It is in nowise derogatory to Mr. Hamish MacCunn's power to say that in his new cantata, "The Lay of the Last Minstrel" (Novello & Co.), traces are to be found of the influence of Dvorak and Wagner. To sit at the feet of such masters is a proof of wisdom; for it is very certain Mr. MacCunn's genius is far too individual ever to become fettered by such scholarship. Again, Mr. MacCunn is content to develop his powers in a gradual and natural way, instead of attempting, as is often the case with young composers, after one prodigious leap to start from the point which was only reached by his forerunners after years of work and progress. It may also be safely asserted that few composers of equal ability have passed through what may be called the "picturesque" period of youth with so dominant an individuality, and owing so little of inspiration to another, as Mr. MacCunn.

It is possible to question the fitness of Scott's poem for musical treatment, even when abridged and condensed to "cantata" length. At its best the story is somewhat deficient in directness, and though there are occasional incidents of a highly dramatic sort, they are not sufficiently sequent for the purposes of such a work as the present. As the story stands the part played by the magic book taken from the wizard's grave, is by no means clear, and the introduction of the final chorus, "O Caledonia, stern and wild," is certainly foreign to the purpose, however appropriate it may be in the original poem. Of the music it is impossible, on the present occasion, to write adequately, inasmuch as Mr. MacCunn's most striking effects are in the domain of orchestral colouring, and, until the work has been performed, it is scarcely possible to do justice to it. It is, however, easy to see in every page of the score the same dramatic intensity, picturesqueness, and melodic beauty, that have up till now distinguished all Mr. MacCunn's work. The choral recitative, "But he, the Chieftain of them all," may be taken as an instance of this, in which a bold theme is worked up, with daring harmonies, to a Wagnerian finish; while the dramatic soprano solo, "Sir William of Deloraine," forms an admirable climax to the preceding fanciful and vivacious tenor solo, "Merry Elves." The influence of Dvorak is nowhere seen more plainly than in the chorus, "The clattering hoofs the watchmen mark," which expresses effectively the impetuosity of the words, and the scene at Melrose Abbey, which strikes powerfully the note of mystery, while the sudden change to the major at the last two lines is beautifully suggestive of the rest of Death. In Part II. there is no falling-off in power or significance; indeed, there is so sustained a force in the successive themes, that relief would almost be welcome. In Margaret's solo, "True love's the gift," there is, indeed, a certain descent beneath the high level of the rest, but, as a whole, the vivid colouring, the dramatic power, are equally apparent; and, postponing until after the first performance on Tuesday next at Glasgow further detailed criticism, we may briefly say that the work is emphatically one which will establish more firmly Mr. MacCunn's position as perhaps the most gifted of the younger contemporary composers.

THE BROWNING SOCIETY.

(TO THE EDITOR OF THE "MUSICAL WORLD.")

SIR.—As the last meeting of the Browning Society dealt largely with musical matters, an account of it may not be without interest for your readers. Mr. B. L. Mosely was in the chair, supported on his right by Mr. Alfred Forman, on his left by Dr. Furnival, who read a paper by Miss Helen J. Ormerod entitled "Andrea del Sarto

and Abt Vogler." The story of Andrea's life, his outward success and deep inner sense of failure were contrasted with the apparent failure but hidden sense of artistic success which characterised the life of Abbé Vogler.

Andrea was viewed not only as he was but as what he felt he might have been—without *Lucretia*, who, Miss Ormerod maintained, had been the evil influence of his life. "Had Andrea in him the genius of those great ones for equal companionship with whom he yearned, and was he crushed by his heartless wife?" she asked. A powerful picture and a masterly analysis of the painter's downward career as a man were given, with the aid of copious extracts from Browning's poem; after which that of "Abt Vogler" was considered. Miss Ormerod very wisely refused to institute a comparison between music and painting, but quoted an interesting conversation she once had with Mr. Gastineau, the water-colour painter. "There will probably come a time," said the old artist, "when music will be too painful for you; and then you will find painting will soothe you." "I believe," said Miss Ormerod, "that it is given to music to create feelings of more intense joy and more acute pain than any other art, but Abbé Vogler reminds us of the recompense for the pain:—

"Sorrow is hard to bear and doubt is hard to clear,
Each sufferer says his say, his scheme of weal and woe;
But God has a few of us whom he whispers in the ear;
The rest may reason and welcome; 'tis we musicians know.'"

Miss Ormerod was singularly eloquent on the subject of honesty in Art, and strongly condemned the eager race for worldly success which drags so many artists down. She also emphasised the distinction between aim and achievement, but the conclusion drawn from this was not that arrived at by society generally. Miss Ormerod holds with Browning that "Tis not what man Does which exalts him but what man Would do" (Saul), and with the thought put into the mouth of Vogler by the poet:—

"All we have willed or hoped or dreamed of good shall exist."

The Chairman, after warmly acknowledging the merits of Miss Ormerod's paper, commented on Browning's knowledge and views with regard to music. Other poets, he said, had generalised more or less eloquently on the scope and essence of the art, but few, if any, had penetrated to the core of the matter as Browning had done. It was not so much his technical knowledge which was valuable (though in this he was better equipped than most poets), but his keen sense of the psychological problems offered by music, and of the emotional meaning of its various combinations. Numerous examples from his works were adduced in support of this view, among them lines from "A Toccata of Galuppi's," "Charles Avison," "Master Hugues of Saxe-Gotha," and "Abt Vogler." Mr. Mosely pointed out also that Browning's, Wagner's, and Schopenhauer's view of the functions of music were identical; e.g., Schopenhauer says: "Music stands apart from all the other arts, in that it is not an imitation of any reproduction of any idea of the things in the world as they are"; Wagner says: "The essence of music is this—that which all other arts only indicate, through it and in it, become unquestionable certainty, absolute and unquestionable truth"; and Browning (Avison):

"There is no truer truth obtainable
By man than comes from music."

Other passages also were quoted from Browning and Schopenhauer in proof of this contention. Mr. Mosely referred at some length to the poem, "Master Hugues of Saxe-Gotha," as exemplifying Browning's intimate acquaintance with the structure of a strict fugue. The poet seems to have taken the same view as Richard Wagner with regard to the fugue in its strict form. Neither of them looked with favour on the "expounding, explaining, wrangle, argument, dissertation, rejoinder." Says Browning:—

"So your fugue broadens and thickens,
Grittens and deepens and lengthens,
Till we exclaim, 'But where's Music, the Dickens?'"

Mr. Mosely drew attention to the fact that Wagner had used the strict fugue but once—in the street row in the "Meistersinger." In conclusion he said: "There is one more analogy between Wagner and Browning—their exaltation, their ecstasy, their 'clairvoyance' (according to Schopenhauer), their unconscious creative instinct (according to Hartmann). This is the salient characteristic of their work. What differentiates such men of genius from men of talent is

this—the idea seizes hold of them, not they of the idea, and will not relax its grasp till it has compelled them to work it out; whereas with men of talent the idea is sought and elaborated with diligence upon approved æsthetic lines. Wagner and Browning, he claimed, were the leading tragic dramatists of the age. This remark gave rise later to a spirited passage of arms between Dr. Furnival and Mr. Alfred Forman. The former contended that Browning's plays were not dramatic, that his dramas were not actable, while Mr. Forman stoutly maintained the contrary. 'The merits of Browning's plays,' said he, 'are absolute and transcendental—their defects are merely relative.'

Yours, &c.,
GIGADIBS

MUSICAL ASSOCIATION.

Mr. E. H. Turpin read a paper on December 3 on "The Instincts of Musical Form." He said that he did not propose to enter the field of technical knowledge, or to treat his subject from the poetic side, but to show that music is not an independent art power, but is one member of the great art family, amenable to certain natural laws and acquired habits of thought which govern all the other members of the sisterhood of art. One division of art dealt with tangible material and appealed to the mind through the sense of sight, as in painting and sculpture; the other employed intangible material, such as sound, and appealed to the mind through the sense of hearing, as in literature and music. In all the arts we found certain great natural laws asserting themselves. Thus, evolution and multiplication of detail, gravitation of detail to central structural points, and the due proportion of the various parts forming a given whole, are apparent in all forms of objectivity, whether tabulated as objects of nature or of art. Broadly viewed, the outlines of form are presentation or exposition, development and recapitulation, or resultant attainment. Such processes have not only grown in the various arts in identically the same manner, but they characterise the operations of nature herself. Mr. Turpin then instituted a comparison between the methods of the poet, dramatist, and novelist, and that of the musician, showing how they were guided by the same principles of form, and pointed out that the lyric, epic, and dramatic qualities were as recognisable in music as in poetry. It was curious that in following the study of human aspiration and actions, the dramatists first succeeded in giving method to the instincts of literary form; not less curious was it that the revolts against the abuse and tyranny of form should have arisen on the stage at different artistic epochs of the world's history, where all must of necessity be artificial. The reforms of Gluck were chiefly confined to deepening expression, and preserving appropriate naturalness. Wagner grasped the truth that the arts had great principles in common, and his giant efforts to bring all the arts into one common focus of action were matters of history. It may be, in course of time, people will be as readily impressed by, and as familiarly acquainted with musical, as with verbal forms and idioms; then indeed, by force of this yet to be created artistic memory will be the full fruition of the philosophic reforms of Wagner. So far as the instincts of musical form were based upon the strength and eternal action of natural laws, certain principles would ever remain for the guidance of coming generations of composers and deserved to be recognised as philosophic impulses, seeking by artistic methods to strengthen the memory, quicken mental perceptions, and enforce impressions by the exercise of logical power.

Dr. Hubert Parry was one of the speakers in the subsequent discussion.

Concerts.

SATURDAY POPULAR CONCERTS

Last Saturday, as at the previous concert, Madame Neruda was prevented by indisposition from being at her post, and her place was again taken by Mr. Straus; Mendelssohn's Quartet in E flat being given instead of the promised Spohr in A major (Op. 93), the rest of the programme remaining unaltered. M.M. Ries, Hollander, and

Piatti, completed the quartet; and Mdle. Janotha, who was the pianist, played with much intelligence and finish, Beethoven's Sonata in E minor, and, as an encore, the variations on "Rule Britannia." In Schumann's Violin and Piano Sonata in A minor that sense of ease born of perfect sympathy between the executants was not attained. But how rarely it is, when one of the instruments in question is the piano! In Schumann's Pianoforte Quartet the same want of absolute smoothness was apparent, and in the first movement an "all abroad" state of things set in for a short time; but, owing to the prominence of the pianoforte part, it is probable that none but those who were thoroughly familiar with the work, or who were following the score, were aware of the fact. Mr. Edward Lloyd, who was in fine voice, sang Gluck's "Tis thy words," showing by his delivery of the line, "So I only die near thee," which closes the recitative in the stereotyped manner, how the most ordinary phrase can be lifted out of the commonplace. He also sang two of Dvorak's Gipsy songs, repeating the second—the beautiful "Songs my mother taught me." Mr. C. Hopkins Ould accompanied in his usual admirable manner.

LONDON SYMPHONY CONCERTS.

Last Tuesday's performance showed a great improvement. Mr. Henschel had his forces well under control, and his bâton for the nonce relaxed its severity. The result was seen in excellent renderings of Berlioz's "Harold" Symphony, Beethoven's "Coriolan" Overture, Wagner's "Träume," and the Hungarian March from Berlioz's "Faust." The date of the concert being the anniversary of the French composer's birthday, there was ample excuse, had such been needed, for the presentation of works from his pen. "Harold in Italy," however, is always well worth hearing; it contains some of its composer's best music—for example, the Pilgrim's March and the "Serenade." The Viola solo, which runs with such beautiful effect through the work, was well played by Mr. Emil Kreuz, not long ago a student at the Royal College of Music. Madame Essipoff gave a brilliant and tasteful reading of Saint Saens' Concerto in G minor. The piece suits her admirably, and she was heard in consequence at her best, which is very good indeed. On Wednesday next the first morning concert will be given. Beethoven's C minor is promised, and Mrs. Henschel will sing.

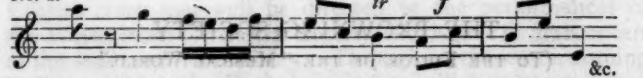
HERR WALDEMER MEYER'S CONCERT.

The second orchestral concert of this now well-known artist, given on Wednesday, will, for many reasons, largely add to his already considerable reputation. His performances of the violin concertos of Beethoven and Dr. A. C. Mackenzie, and of the adagio from Spohr's "9th" were marked by the broad style, intelligent phrasing, admirable technique, and finished, though never exaggerated, expression which had before been recognised. An indication of the golden opinions won by Herr Meyer was afforded by the presence of Dr. Mackenzie, who conducted his own work. Apart from this, however, the occasion was rendered permanently interesting by the first performance of Dr. Stanford's new Concert Overture, "Queen of the Seas," composed in celebration of the Tercentenary of the defeat of the Spanish Armada. This is no *pièce d'occasion*, doomed to speedy oblivion, but a genial and powerful work, thoughtfully conceived and carried out with the skill and, let us add, the reticence of a master. The leading themes of the overture are three—typifying respectively the English, Spanish, and Religious elements of the subject which inspired the composer. We subjoin them:—

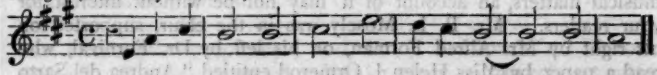
No. 1. *Solo*.....



No. 2.



No. 3. (From Day's Psalter.)



In the "working-out" section the three subjects are variously combined in a manner which unmistakably suggests the fight, the English subject (No. 1) finally asserting itself, though by no means in the blustering and swaggering style so dear to the youth of Britain. Dr. Stanford's overture, though to a certain extent descriptive, may safely challenge criticism as a piece of "pure" music. Judged either way, it is a worthy contribution to English art. Dr. Stanford being at the conductor's desk, it goes without saying that his work was sympathetically rendered; but we had also to thank him for an exceptionally good performance of Goetz's charming Symphony in F, and for the general efficiency of the orchestra all through the evening.

THE NOVELLO CHOIR.

Dr. Parry's "Judith," with an excellent performance of which Dr. Mackenzie inaugurated his campaign on Thursday, the 6th inst., was so fully dealt with at the time of its production at Birmingham that we do not hesitate to defer until next week such remarks as we have to offer upon the work itself. Such a course is, moreover, amply justified by the fact that "Judith" will be given again to-day at Sydenham under the same conductor. Opinions based upon a second hearing within little more than a week of the first will naturally be given with greater confidence than it is now possible to feel. It may be said, however, that the public seems to have quite made up its mind that "Judith" is a great work. Unstinted applause, rising at times to a high pitch of enthusiasm, was a distinguishing feature of Thursday's performance. Dr. Parry was several times called to the platform, and choir and principals did their utmost to deserve the appreciation so freely bestowed.

MADAME PATTI'S SECOND CONCERT.

Madame Adelina Patti's second concert was given at the Albert Hall on Tuesday last, when, it is needless to say, the vast building was crammed with an audience anxious to welcome the *diva* on her return, with added laurels, from the Paris Opera House. Madame Patti chose, as her contributions to the evening's programme, the recitative and aria from "La Sonnambula," "Ah, non credea," and "Ah, non giunge," and Gounod's "Ave Maria," besides joining Mr. Lloyd in the duet, "Tornami à der," from "Don Pasquale." It would be waste of words to describe the manner in which Madame Patti sang throughout; there is but one Patti, and it may easily be imagined that on the present occasion she sang in a way that justified the enthusiasm of the audience, which insisted upon encoring each song. The artists associated with Madame Patti were in every way worthy of the occasion. Madame Sterling sang Cowen's "The reaper and the flowers" and Hullah's "Three fishers." Mr. Edward Lloyd was in excellent form, singing Clay's "I'll sing thee songs of Araby," and the "Cujus Animam" from Rossini's "Stabat Mater"; while Mr. Santley, who seems to have discovered the secret of perpetual youth, sang, in a way that recalled the days of his greatest triumphs, Sullivan's "Thou'rt passing hence" and Shield's "The wolf." A special word of praise should be accorded to Mdle. Marianne Eissler, whose violin solos were as remarkable as ever for exquisite tone, graceful expression, and highly finished execution. The band, under the able direction of Mr. Wilhelm Ganz, performed, *inter alia*, Beethoven's "Egmont" overture, and Gounod's "Funeral march of a Marionette."

MONDAY POPULAR CONCERTS.

In spite of an excellent programme, last Monday's concert was a decidedly depressing affair. A scanty audience, the absence of Mme. Néruda through continued indisposition, and the foggy weather, were the suitable complements of a somewhat ineffective performance. The concert commenced with Schumann's delightful A minor Quartet, which was tamely played, and had not even the redeeming merit of technical accuracy. A lifeless performance of the first movement was the necessary result of the slow *tempo* adopted, and Herr Straus seemed almost unable to enter into the spirit of the bright and picturesque finale. The two middle movements went better, but failed to rise above the level of respectable mediocrity. An otherwise good performance of Rubinstein's Trio in B flat was marred by Mme. Essipoff's successful endeavours to prevent the strings being heard. This is the more to be wondered at, as the work is by her own countryman, and one with which she might have been expected to be in fullest sympathy. Mdme. Essipoff is undoubtedly a great artist, but she sometimes sacrifices the higher qualities of

artistic expression and reticence to her marvellous technique. This, however, was not the case with renderings of an air by Gluck and a caprice by Scarlatti, which will surely live long in the memory of those who heard them. She also played (in conjunction with Mdme. Fannie Bloomfield) Saint-Saëns's masterly "Variations on a Theme by Beethoven" in a manner which fully justified her European celebrity. Mr. Thorndike was the vocalist and sang an effective Spanish Lullaby (the cello obbligato by Signor Piatti) by Gerard Cobb, and three pretty songs by Lassen, but he was so obviously out of voice, that criticism is quite unnecessary.

CRYSTAL PALACE.

The Symphony on Saturday last was Mozart's ever welcome "G Minor." Sir George Grove inserted some pertinent remarks in the programme on the change which has taken place since Mozart's day in the expression of emotion—that of grief especially—by means of music. The change, he points out, began with the French Revolution. Beethoven, Schubert, and Schumann "have accustomed us to the relation of their troubles, and the forms of combinations under which they express their grief have become so familiar that it is difficult to recognise the same feeling which they convey (if indeed it exists) under the quieter phrases, the elegant forms, the less remote harmonies, the regular rhythms of the G minor symphony." It were well if this question of progress were better understood by amateurs, since comprehension of its inevitable laws would put a stop both to sneers at that which is called "old fashioned," and to complaints against modern efforts to enlarge the boundaries of symmetrical form. All such superficial views are the outcome of comparisons which we have no right to make, since every healthy style must necessarily reflect the tendencies of its epoch. Mr. Praeger's fine Symphonic Prelude to Byron's "Manfred," which had not been heard here for eight years, was very well received. It is a noble work, full of passion, and embodying with rare felicity the despair and yearning of the central figure, his love for Astarte, and his conflict with the spirits. The love theme is very beautifully treated, and the whole reveals a master hand. It is pleasant to hear that Mr. Manns has underlined the work for performance in Edinburgh on the 7th January next. The other orchestral items were Berlioz's overture, "Les Francs Juges," and the overture to Sir Arthur Sullivan's "Yeomen of the Guard." Of the latter we do not feel called to speak, though something might doubtless be said of its appropriateness in such a programme; nor is it possible on the present occasion to deal adequately with Berlioz's work, of which the composer, writing to Humbert Ferrard (Oct 30, 1829) said: "Nothing, I swear to you, is so terrifically fearful as my overture to the 'Francs Juges.' It is a hymn to despair—the most deplorable, horrible, tender despair that can be imagined." There is, in truth, an almost oppressively colossal sombreness about the work in question, claiming kinship with "the larger utterance" of a bygone time. Its performance on Saturday was adequate, and the same may be said of the rendering, so far as the orchestra was concerned, of Schubert's setting of the Twenty-third Psalm, and of Mr. MacCunn's ballad, "Lord Ullin's Daughter." M. Marsick was the solo violinist, and presented Wieniawski's Concerto in D. His tone is somewhat thin, nor is he to be specially distinguished from the crowd of good soloists who now throng our concert-rooms. Mdle. Antoinette Trebelli, who was the vocalist, achieved a fair measure of success in Mozart's "Non mi dir" and the Polacca from "Mignon."

Reviews.

INSTRUMENTAL.

Lovers of good music should direct their attention to a series of no less than seventeen books containing over one hundred pianoforte pieces, by a young Spanish composer, Del Valle de Paz. Apart from the novelty of pianoforte music hailing from Spain, these pieces are exquisite little-tone pictures distinguished by grace and poetic fancy, combined with no ordinary musicianship, and they are, with few exceptions, *not* tinged with Spanish "couleur locale," of which, however charming in itself, we have, since the extraordinary success of "Carmen," had a little too much. They rather breathe the spirit of Schumann and of that delightful and (in this country) unfamiliar composer, Theodore Kirchner, yet with a distinct "cachet" of their own. Their technical difficulty is very moderate, but more suitable

specimens for the study of refined expression it would be difficult to name. Let the intelligent performer take up at random, say, the "Fleurs et chansons," Ops. 23 and 39 ("Flowers" which keep their fragrance, and will not fade!) or the "Morceaux de Salon" Ops. 35 and 36 (too good and likewise too easy to justify their title) or the delicious "Canzonette amoureuse," Op. 44, or the "Idylles," Op. 69, and "Miniatures" Op. 71—a surprising flow of original inspiration being fully maintained to the latest—and he will be sure to ask for the rest, especially as the music is published in Messrs. Augener and Co.'s edition at an almost nominal cost.

Next Week's Concerts.

SATURDAY (THIS DAY) DECEMBER 15.			P.M.
Saturday Popular Concert	St. James's Hall	3	
"The Golden Legend" (Royal Choral Society)	Albert Hall	8	
"Judith"	Crystal Palace	3	
MONDAY, 17.			
Monday Popular Concert.....	St. James's Hall	8.30.	
TUESDAY, 18.			
"Messiah"	St. James's Hall	8	
WEDNESDAY, 19.			
Extra Symphony Concert.....	St. James's Hall	3	
THURSDAY, 20.			
Royal Amateur Orchestral Society—First Smoking Concert...Prince's Hall		9	

SPECIAL NOTICE.

Advertisements of Concerts, &c., will be received up to 4 p.m. on Thursdays, if addressed to the Manager, 138a, Strand, W.C. "The Musical World" is the recognised medium for advertising London, Suburban, and Provincial Concerts, and has no other address whatever for the reception of communications.

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By W. W. PEARSON.

'Tis Morn' (Edwin Oxenford)	3d.
The Oyster Dredgers	2d.
Welcome, young Spring	2d.
Off to Sea (Edward Oxenford)	4d.

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Three Doughtie Men (30th thousand)	3d.
Three Children Sliding (6th thousand)	3d.
A Ryghte Merrie Geste	4d.
The Snow-white Doe (just published)	4d.
Ben Bowlegs (Edward Oxenford)	3d.
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(From a Photograph by the London Stereoscopic Company.)

MADAME BELLE COLE.

Madame BELLE COLE, the famous American contralto, was born among the Chautauqua Hills, of a family which has long been honourably distinguished in the musical world. Madame Cole received her first musical education from her father, to whose thorough and careful tuition she doubtless owes much of her success. So early did her education commence, that she was able to sing comparatively difficult music at sight before she could read a book with ease, and at the age of 14 she directed a class for sight-singing, which numbered over sixty members, and at a concert given by this class, Madame Cole appeared as a solo violinist. On leaving her country home, Madame Cole proceeded to Jamestown, N.Y., where she studied at Institute Hall, under Professor Love, and subsequently under the most celebrated *maestri* of New York. Madame Cole is one of the few contraltos—if, indeed, she be not the only one—who commenced their career as sopranos, for it was as a high soprano that Madame Cole's first teachers trained her, her voice at this time extending to F in alt. Her first important engagement was in the season of 1883, when she was the leading contralto in Theodore Thomas's famous company on their Trans-continental tour, and she was selected by the late Leopold Damrosch to create the contralto part in his work "The Sulamith," and she has since sung at all the great American festivals and Concerts, such as the Philharmonic Society Concerts at New York and Brooklyn, and the Worcester, Gilmore, and Cleveland Festivals. Having conquered the American world Madame Cole became ambitious of vanquishing England also, and arrived in London in May, 1887. She received her first English engagement from Mr. Barnby, who heard her sing one evening in a private drawing-room, and at once engaged her to sing the "Elijah" music at Eton College. Her first appearance in London was made at a Crystal Palace concert, and she has since that time attained success with an altogether phenomenal rapidity. It would be superfluous to recount achievements which are fresh in the reader's memory, but we may add that Madame Cole, amongst her future engagements, will sing in Mancinelli's "Isaias" at the Albert Hall, and will start, in January next, on a two-months tour with Madame Minnie Hauk.

Correspondence.

THE DAY THEORY OF HARMONY.
TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,

Miss Prescott, in her letter in your issue of the 1st inst., takes exception to my considering the A flat chord, in her example from Rossini, as belonging to the key of E flat, and says she cannot see why the Neapolitan Sixth in G minor should be borrowed from the submediant (*i.e.*, the key of E flat), while that in C comes from the subdominant (*i.e.*, the key of F minor), as alleged by me, in reference to another example, at a meeting of the Musical Association. Unwittingly, Miss Prescott has herself supplied and virtually approved my answer to her objection, inasmuch as, only a few lines previously, she endorses Professor Macfarren's obviously correct teaching, that chords belong to several keys, and that the only way to find out to which they belong at a particular point is to examine their surroundings. Precisely so; and this is just what I did in the cases in question. I may add that Miss Prescott does not correctly represent me in adducing the statement, as if it were mine, that the Neapolitan Sixth in G minor is borrowed from the submediant. My contention is that it is *not* in G minor, and the borrowing of it from another key does not change its tonality.

Miss Prescott's *raison d'être* of the common chord on the minor second of the scale—*viz.*, that it has been used by good composers with good effect—is practically sufficient for those who, like herself, take honourable place in such goodly company; but it does not afford any explanation to the student, whom systems should teach. Now, if the 17th "upper partial" is claimed as the root of the common chord under consideration, why not similarly with each of the previous upper partials, 5, 7, 11, 13, and 15? They all involve, more or less, admitted objections, but at least they all have prior claim to the 17th to furnish sounds "in the key"! On the other hand, while Dr. Day's system uncompromisingly demands a root or roots for every other chord, if his adherents relax in this solitary instance, because they see no better way, we still must pin them to Dr. Day's thesis that every note in a key, whether diatonic or chromatic, must exist before it can be used, and so they must cull the three notes of this particular chord somehow thus, in the key of C:—

A flat, 17th upper partial of G.

F, 7th upper partial of G.

D flat, 17th upper partial of C.

—in which case the F would be in untruthful intonation with the other notes, and all three would be at variance with the diatonic scale. Other derivations on the Day system would give no better results, but the chord must be accounted for somehow by his disciples. Such tentative processes remind one of Dean Swift's Peter, Martin, and Jack, who, because they could not find authorization in their father's will, *totidem verbis*, for what they wished, tried for it *totidem syllabis*; failing also in this, they then tried *tertio modo*, *totidem literis*, when, finding one particular letter wanting, they substituted another for it!

Faithfully yours,

CHARLES E. STEPHENS.

37, Howley Place, Maida Hill, W.

December 3, 1888.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—With reference to your recent notice of Mendelssohn's canons, allow me to send you one which has lately been shewn to me by my friend, Mr. Paul David, son of Ferdinand David, to whom the Canon was in the first instance addressed by Mendelssohn. It is on a strip of paper, apparently half of half a sheet of "Bath." It has been folded across, and tucked in and wafered like a note. The address on the outside is "An Herrn Concertmeister David Oder an Herrn C. Weisse, Wohlgeboren, bei Tische" (*i.e.* at dinner).

David and Weisse had evidently sent Mendelssohn a delicacy from their dinner, for on the other side of the paper we find the words, "Dass das Nusstorte ist bescheinige ich mit meiner Namensunterschrift Felix Mendelssohn Bartholdy ist sehr dankbar." (That the almond cake exists I certify with my signature F.M.B. cats-very thankfully).

Then follows the [Canon, with a large formal red seal before it.



I commend it to the ingenuity of your readers. They will notice that the 12 bars, from the signature $\frac{3}{4}$ (which apparently abolishes the B flat) are from the Trio to Beethoven's Quartet in E flat, Op. 74. Whether the mysterious minims which stand under the first three bars are a continuation of the minim phrase which ends the Canon or not, I do not presume to judge. I have given the whole as it stands on the autograph. I am sometimes tempted to fancy it may be a mere hoax.

Yours obediently,

G. GROVE.

Dec. 12.

PROVINCIAL.

MANCHESTER, DEC. 11.

At Sir Charles Hallé's seventh concert, December 6, Herr Hess, the leader of the orchestra, appeared as solo violinist. We have previously had occasion to mention this young artist in terms of high praise, and his latest appearance has only shown more clearly the almost complete mastery which he has obtained over his instrument. His bowing is of quite unusual grace, and the tone which he produces, though perhaps less sonorous than that of some *virtuosi*, is pure and beautiful. His technique almost rivals his style, and we especially admired the clearness and precision of his staccato playing. Moreover, Herr Hess is a thorough musician, and has a refined conception; no one could doubt this who heard him play Spohr's Ninth Concerto. We have, we believe, heard a more poetical rendering of this work, but it was by an artist with whom most violinists would feel it an honour to be compared, and to whom Herr Hess need have no shame in acknowledging himself second. His reception was most enthusiastic, and after his second solo ("Introduction," and "Rondo Capriccioso," by Saint Saëns) he was not allowed to rest until he had given an encore. There were two vocalists, neither of whom have appeared at these concerts before. Of these Madame Sandon claims the first place, and this by no means solely on account of her sex. It may be mentioned that though this was her first appearance in Manchester on the concert platform, she sang in "Faust" during the last visit of the Carl Rosa Opera Company, taking the part of Siebel, in which she was very successful. Her voice is one of remarkable range, and though really a contralto, it includes the mezzo-soprano register, and even to some extent the soprano. It is also of very considerable volume, and of good quality, massive rather than rich. Her vocalisation is in many respects excellent, the intonation is accurate, and her method of production indicates careful training. In Meyerbeer's "O Figlio mio" we thought that her low notes occasionally suffered through being declaimed with more vigour than was necessary, considering how very well her voice carries. But the solo as a whole was admirably given, and this in spite of the fact that Madame Sandon was evidently suffering from nervousness, a misfortune which we held responsible for the rather excessive vibrato noticeable. In two little Italian songs, "Si tu m'ami" (Pergolesi), and "E m'e venuto" (Gordigiani), she was still more successful, and thoroughly deserved the hearty recall which she received. We have no doubt that the Manchester public will welcome further opportunities of hearing so gifted and careful a singer. With regard to the other vocalist, Mr. C. Banks, we must confess to having been greatly disappointed. There are undoubtedly good quantities about his voice,

and the huskiness which was observable may have been only temporary. But it is throaty to an unpleasant degree, and he has a jerky style of singing which struck us as being highly inartistic. It is only fair to add, however, that the local papers for the most part speak of him in terms of guarded commendation. Amongst the orchestral pieces were Beethoven's Second Symphony, and two *Légendes*, by Dvorák.

EDINBURGH, December 11, 1888.

The Carl Rosa Opera Company concluded a more than usually successful, but very brief, season of a single week here on Saturday evening last. To add to the ordinary attractions of Mr. Rosa's visits, which are seldom less than ample, there were on this occasion not only two entirely new works, so far as Edinburgh is concerned—Meyerbeer's "Robert the Devil" and Halevy's "The Jewess"—produced, and one or two artists (notably the talented young American soprano, Miss Fabris) hitherto strangers to our audiences, heard; but the great satisfaction was also afforded of welcoming, in the person of Madame Gaylord, back to her former place in the company an old favourite who has for some time been regretfully missed.

Throughout the entire series of seven performances, there cannot be said to have been a single instance of an unworthy or weak representation; while, in more than one case, a really high level of excellence was attained. Although "The Jewess" drew together the largest audience of the week, by far the most noteworthy rendering was that accorded to "Carmen" on Saturday night, with Madame Burns, Mr. McGuckin, and Mr. Crotty in the three principal rôles. A better all-round performance of Bizet's bright and romantic work it would be difficult to conceive; and all who had the good fortune to assist at it will long remember the treat they enjoyed. At the close of the performance the house signified its appreciation and approval of the efforts that had been made for its entertainment by recalling Madame Burns and her two fellow artists four times before the curtain. The other works during the week, besides those already mentioned, were Wallace's "Maritana," Balfe's "Bohemian Girl," and Thomas's "Mignon."

The engagement of Miss Fabris was recognised on all hands as a conspicuous gain to the strength of the company. Both vocally and histrionically she proved herself in such parts as Isabella in "Robert the Devil," and the Princess Eudocia in "The Jewess" to be unquestionably an artist of no mean order; and her subsequent professional career will not—here at least—fail to be watched with much sympathy and interest.

Miss Fanny Moody still succeeds in holding her place in the affections of the students, who, on all occasions on which she appeared, received her with enthusiasm. On Friday night Miss Moody, assisted by a few of the leading local amateurs, gave a concert in aid of the funds of the Students' Union, the completion of which is somewhat delayed in consequence of a lack of sufficient pecuniary means. It is needless to say that Miss Moody, on the occasion in question, was made the recipient of an ovation of a most flattering kind, and was presented also, on behalf of the students, with a handsome bracelet in token of their appreciation of her kind and generous assistance. At the close of the concert the horses were removed from Miss Moody's carriage, which was then hauled to her hotel by a detachment of youthful admirers, while the main body formed themselves into a somewhat boisterous escort by the way. Before bidding them good night, Miss Moody obligingly sang her friends some verses of a popular melody, which appeared to afford them much satisfaction, and had moreover the desired effect of causing them to disperse decorously. A word of commendation is due to Mr. Rosa's orchestra and chorus. Considering the great amount of fatigue inseparable from the production of so many difficult works in so short a space of time as that available, the services rendered by both orchestra and chorus were, under the able conductorship of Mr. Goosens and Mr. Claude Jaquinot, conspicuously praiseworthy and excellent in every respect.

To-night, the first of Mr. Paterson's series of orchestral and choral concertstakes place in the Music Hall, and your readers may expect to have some notice of it next week.

GLASGOW, Tuesday, Dec. 11.

The Glasgow Choral Union opened their season on Thursday evening, 13th inst. The orchestra, consisting of 75 performers, was conducted by Mr. August Manns.

The programme included:—Overture, "Oberon," Weber; Concerto for violin and orchestra, No. 2 in D, Wieniawski; Symphony, No. 4 in B flat, Beethoven; and Overture di Ballo, Sullivan. Mr. Iver M'Kay was announced as the vocalist, and M. M. Marsick solo violinist.

Next Tuesday evening Mr. MacCunn's new cantata, "The Lay of the Last Minstrel," will be given, notice of which will be given in next week's issue. The artists engaged are Madame Nordica, Miss Grace Damian, Messrs. Andrew Black, and Iver M'Kay. At this concert also will be performed (for the first time in Scotland) the same composer's ballad for orchestra, "The Dowie Dens o' Yarrow." The conductors for this concert are Mr. Hamish MacCunn and Mr. Joseph Bradley.

MISCELLANEOUS CONCERTS.

THE BARNESLEY ST. CECILIA SOCIETY gave a performance of "Samson" on Thursday last. The principals were Miss Julia Jones, Miss Yates, Mr. Houghton, and Mr. W. Riley. Miss Jones's full soprano voice showed to excellent effect in all the airs. Her compass is extensive, and her distinctness of enunciation might well be copied by many older singers. Miss Yates, Mr. Houghton, and Mr. Riley acquitted themselves in a most praiseworthy way. The chorus, which numbered over 150 voices, was satisfactory.

THE MISSES BATEMAN AND MOWBRAY'S RECITAL.—A pianoforte recital of an original character was given on the 7th inst., by Miss Marian Bateman and Miss Esther Mowbray; the peculiarity being that only duets or pieces for two pianos were performed. Of the latter class were Mozart's Sonata in D, Schumann's Andante and Variations in B flat. The duets were by Schubert (including one of the *Marches Caractéristiques*, which, strange to say, are not found in Sir G. Grove's catalogue of Schubert's works), Schumann, Gade, Volkmann, Dvorák, and Brahms. It will be seen that almost every style of duet was exemplified, and it is gratifying to be able to add that the young ladies displayed as much ability in the execution, as taste in the selection, of their pieces. The ensemble was excellent throughout, and a better rendering of the group of different pieces, with which the concert concluded, could hardly have been desired; the nuances of Brahms's Hungarian Dances, to name only one instance, being expressed with rare delicacy and truth. The hall was well filled, and the audience showed marked appreciation. There is in existence such a mass of admirable music in the duet form scarcely ever performed in public and comparatively little played in private, that we sincerely trust that these young ladies will be encouraged to continue in the path they have opened out, for there is no good reason why duet-playing should not be as popular a feature of our concert programmes as duet-singing. In the intervals of the piano playing, Miss Farmer sang songs by Brahms, Bishop, Arne, &c., exhibiting a voice better than her style, and ably accompanied by Mr. John Farmer.

MR. JOHN A. ST. O. DYKES'S RECITAL took place on the afternoon of December 7 at Prince's Hall, when a large audience assembled to welcome the young performer, who is, if we are not mistaken, a son of the late well-known Precentor of Durham Cathedral, whose beautiful hymn tunes have given a distinct colour to modern English church music. It would be premature to decide whether Mr. Dykes will succeed in accomplishing the same desirable end for the present generation of pianoforte players; and we shall content ourselves for the present with the record of a performance in which abundant evidence was given of the possession of a highly finished technique, a powerful tone, and a large share of artistic feeling. The programme included Beethoven's Sonata, Op. 27, No. 1, Schumann's "Fantasie," Op. 18, an adequate selection from the romantic school, and Bach's Organ Fugue in A minor, the fitness of which for such a purpose is doubtful. We shall look forward with interest to hearing Mr. Dykes again.

HERR VON CZEKE, the Hungarian violinist, gave a concert at the above hall on Saturday last. The concert-giver displayed his usual ability, and was ably supported by the Misses Zukie, Flower, Petherick, and Paton, and Messrs. Connery and Koch, vocalists, Miss Kosminsky (pianoforte), and Mr. Langsey (cello). The conductors were Miss Mathilde Wolff and Mr. Lawrence.

THE PEOPLE'S PALACE, MILE END ROAD.—A concert was given here on December 10, when the artists were Miss Adela Duckham

(solo violinist), Miss Mary Symons (solo pianist), Miss C. Dowle, Ma. A. Glover, and the Gem Quartet Party. Mr. Orton Bradley, musical director. Miss Adela Duckham was enthusiastically encored for each of her solos, "Zigeunerweisen" (Sarasate) and "Fantasie on Yankee Doodle" (Vicuxtemps), and repeated both of them. Miss C. Dowle's three songs were "Sweet September," "Little Maid of Arcadee," and "Roberto o tu che Adoro" for the last of which she was encored. The Gem Quartet Party were much appreciated.

MISS DORA BARNARD'S CONCERT.—Miss Dora Barnard gave a concert at the Steinway Hall on Thursday of last week, which, although, as a whole, was too "studentish" in tone, presented some features of considerable interest. The concert-giver's voice, which is of good quality and compass, was well displayed in Meyerbeer's "Noble Signor" and Balfe's "The Green Trees Whispered," each of which was sung with much refinement and taste. Mr. Septimus Webbe gave brilliant readings of Liszt's Study in B flat and a Mazurka by Godard; and the rest of the programme included songs by Mr. Frank May, some clever violin solos by Miss Cecilia Gates, and a highly paternal rendering by Mr. W. H. Cummings of songs by Sterndale Bennett.

MRS. GEORGE COX'S CONCERT.—A concert was given by Mrs. George Cox on Thursday last in the handsome drawing-rooms of Mrs. Elgood, 81, Ladbroke Grove. The vocalists included Miss Marie Curran, Madame Hughes Paltzer, Mr. Claude Ravenhill, and Mr. A. D. Saxon. Miss Curran, of whose singing we have more than once spoken in high terms, once more proved herself a distinct acquisition to the concert-room, and her excellent voice, refined method, and artistic earnestness should earn her a good position. Madame Paltzer sang charmingly Godard's "Chanson de Florian" and Logé's "Relics." Mr. Ravenhill gave an expressive rendering of the "Salve Dimora," the violin obbligato to which was extremely well played by Miss Dinelli, and Mr. Saxon, the young American baritone, sang with much spirit Logé's "Fidelis" and Moir's "Best of all." Mrs. George Cox's pianoforte solos were played with much grace and refinement, and to her skill as a teacher efficient testimony was borne in the persons of her pupils, Miss Finnis and Miss Bradley.

THE FRASER QUINTET.—The accomplished and charming young ladies composing the Fraser Quintet gave on Thursday last a concert at the Portman Rooms in aid of the Railway Officers and Servants' Association. To describe in detail the pleasant performances of this gifted family would now be superfluous, inasmuch as there are few amateurs acquainted with the excellent ensemble produced by the young performers. On the occasion in question, Vincent's "Cavatina" was perhaps the most successful item in a programme which was throughout warmly appreciated, and amongst the solos special mention may be made of the performance by Miss Stella Fraser of Papini's "Saltarello," by Miss Mabel Fraser of De Bériot's "Tremolo," and the singing, by Miss Violet Fraser, of "Robin Adair." Assistance was also given by Madame Marion MacKenzie, whose rich voice and sympathetic style found scope in Cowen's "Because," by Madame Madeline Hardy, and Mr. Alfred Moore.

AN entertainment was also given on Tuesday by the Fraser Quintet at Brompton Hospital, the chief feature of which was an exceedingly good performance of Virginia Gabriel's amusing operetta, "Widows Bewitched." The part of the Marquise Monalby was very cleverly played by Miss Violet Fraser, the other rôles being satisfactorily filled by Miss Elsie Evans, Mr. Henry Yates, and Mr. Oscar Baird. The operetta was preceded by a short musical programme which included an excellent rendering of Brahms's "Hungarian Dances."

EYRE ARMS ASSEMBLY ROOMS.—A concert was given at the Eyre Arms Assembly Rooms on Thursday of last week. Miss Mary Hooton and Messrs. Charles Rose and Charles Copland were the vocalists, the band of the Royal Horse Guards (Blue), under Mr. Charles Godfrey, supplying the instrumental part of the programme. Miss Hooton, a promising young artist, gave great satisfaction, but perhaps the rendering by Messrs. Rose and Copland of the duet from Halévy's "Reine de Chypre" was the artistic success of the evening. Mr. Arthur E. Godfrey was solo pianist and conductor.

MR. CLAUDE TREVOR'S MATINEE took place on Monday in the presence of a large and fashionable audience, and he was assisted by a number of well-known artists. Miss Helen D'Alton was particularly successful in a song "Passing Thoughts," by the concert giver, which was magnificently sung, and Miss Marie Douglas scored a great success in some violin solos. The great feature of the concert

was, perhaps, the singing of Signor Mhanes, whose exquisitely artistic and sympathetic style was much admired, so much so that on several occasions he had to repeat the songs set down for him. Mr. Claude Trevor also sang. In his first song he was obviously too nervous to do himself justice, but in "More and More" he won a well-deserved encore. His voice is a light baritone of agreeable quality, and his pronunciation is well nigh perfect—every word being heard at the farthest end of the hall.

KINGSTON-ON-THAMES.—A highly successful chamber concert was given at the Albany Hall on Friday last in aid of the Parish Church restoration fund. The concert commenced with Schumann's Pianoforte Quintet, played by Messrs. Pollitzer, Morris, Stehling, Scott and Weber, in a manner which fully justified the great reputations of the distinguished artists and amateurs who interpreted them, and it is only right to add that the numerous audience showed at once their appreciation of Schumann's glorious music, and its admirable rendering. Perhaps the greatest success of the evening was achieved by Messrs. Pollitzer and Morris. In their brilliant performance of a duet by De Bériot for two violins, virtuosity of the highest order was united to most artistic phrasing and expression. Messrs. Seaward and Beddome played with much taste and refinement a nocturne by Behr, and a fantasia on Rossini's "Semiramide," for flute and clarinet, and Miss Agnes Larkcom and Mr. Frank Connery sang in excellent style songs by Bishop, Félicien David, and Gounod. An admirable performance of Mozart's perennial Clarinet Quintet, the clarinet part played by Mr. Leonard Beddome, with great beauty of tone and delicacy of phrasing, concluded a concert which Kingston will not soon forget.

STEINWAY HALL.—Mr. Max Heinrich and Mr. Emanuel Moor gave the first of three vocal and pianoforte recitals on Friday last. Mr. Heinrich sang, with much refinement and excellent expression, "The Wanderer," and other songs of Schubert, a charming song by Jensen, and three of Mr. Moor's composition, of which "Winter Night" was the most acceptable. Mr. Moor is a talented pianist, with great executive powers and a fine memory. His rendering of pieces by Liszt, Chopin, and himself, among the latter of which a Gavotte and a Nocturne may be favourably mentioned, gave considerable pleasure, but we cannot praise his reading of Beethoven, whose Sonata "Appassionata," was given with little or no perception of its beauty and meaning.

MADAME ESSIPOFF gave her third and last recital on Wednesday at Steinway Hall. The gifted artist was in excellent form, the brilliance and delicacy for which she is famous being especially conspicuous. The reading given of Schumann's Fantasia in C, however, was decidedly the pianist's own, though everyone could admire her spirited rendering of the "March" movement. Nothing could have been more charming than Madame Essipoff's playing in the "Soirées de Vienne," of Schubert, or in pieces by Chopin, Schütt, and Paderewski.

MR. HAROLD SAVERY'S SECOND CONCERT at the Lyric Hall, Ealing, on Saturday evening, was attended by a fairly full audience, whose ardour was in no wise damped by the unpropitious weather without. Miss Louise Phillips struggled valiantly against a severe cold; and though in anything but good voice, she gave musicianly renderings of Clay's "She wandered down the mountain side," Mary Carmichael's graceful air "From the Red Rose," and Sullivan's "Where the Bee sucks." The honours of the evening, however, were awarded to Mr. W. Nicholl, Mr. Herbert Thorndike, and Mr. Frank Braine. The hall is not too large for Mr. Nicholl's voice, and the light and shade of his truly artistic singing were not lost on the audience, who insisted on encoring Tosti's "Vorrei Morire," and the ever-fresh "Kathleen Mavourneen." An equally favourable reception was given to Mr. Herbert Thorndike's rendering of the "Toreador's Song" from "Carmen," and Hope Temple's popular ballad "In Sweet September." Mr. Frank Braine recited in easy colloquial style the story of "How Bill Adams won the Battle of Waterloo"; he failed, however, to give to his impersonation of Lord Dundreary the touch of amiable imbecility which characterised Mr. Sothern's utterance of the criticisms on Poor Richard's Proverbs. Mr. Savery sang in excellent style Gounod's "Nazareth," and Stephen Adams' "Star of Bethlehem." Miss Frances Hipwell and Mr. Julian Egerton, whose mastery of the clarinet might have been displayed on worthier subjects than those of his choice, also contributed to the programme; and efficient renderings of several choruses and part-songs were given by a carefully trained choir under the baton of the concert-giver.

LETTERS UPON THE POETRY AND MUSIC OF THE
ITALIAN OPERA.*

LETTER IX. (continued.)

The sound of a little flute, for example, resembles the singing of birds, not from its shrillness merely, but on account of a certain quality of sound common to both, which every ear is sensible of, but which we have no words to express. It is by this quality of sound that we distinguish the voices of persons, though speaking, perhaps nearly on the same pitch, and discriminate different instruments while playing the same musical notes; and the Italians have, therefore, very properly termed it *il metallo della voce*. Again, motion in bodies, though not common to motion in music, in all its extents, is, in some respects, the same; in others similar, or, at least, analogous. Slow and quick, with regard to succession, with all the possible degrees between their perceptible extremes, are common to both. The same may be said of regular and irregular; and, where these fail, analogies can be effected by different means, as striking as circumstances of positive sameness or resemblance. Gliding, as it is sometimes practised, both by the voice and by certain instruments, is the same in music as in bodies, it being in reality the effect of that motion in some body acting on another. The notes of music, however, being each, by its nature, stationary, cannot, strictly speaking, be said to glide; yet the idea of a gliding motion is easily conveyed by a certain number of notes. In the same manner, soaring, sinking, and even level motion, are equally easily expressed; and though, to be sure, a note cannot be said to turn or run round like a body, yet a succession of notes may be found that may give an idea of circular motion, the difference between these motions in music and in bodies being something like the difference between these circles—

Setting aside, then, the more obscure analogies in music, which are felt, perhaps, only in consequence of a certain organisation, or a degree of imagination not common to all men, it is surely evident that resemblances and analogies may be produced by means of sounds, and of their rhythm and arrangement, to everything in nature, which we perceive in consequence of sound and motion. Thus the whistling of the wind, the noise of thunder, the roaring and dashing of the sea, the murmurs of a stream, the whispers of the breeze—the solemn waving of a lofty pine, the forked motion and momentary appearance of lightning, the grand swell of a billow, the rapidity of a torrent, the meanders of a rivulet, or the smooth gliding of a silent stream, must, even to those who have not a musical ear, appear all within the compass of musical imitation, for this plain reason, that positive resemblance is, in fact, the ground of this imitation. Nor does the analogy seem much strained, when we say that music may imitate the tread of a giant, the light and nimble footsteps of a nymph, or even the motion of those fanciful beings whom Shakespeare has described as “chasing, with printless feet, the ebbling Neptune.”

(To be continued.)

* “By the late Mr. John Brown, painter. Edinburgh, 1789.”

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A NEW DEPARTURE.

The publishers of one of the leading society papers of London have taken to analysing some of the leading patent medicines, also to investigating their published testimonials, with the result of creating quite a commotion among certain proprietors. Injurious effects likely to follow the use of patent medicines, published testimonials given from addresses which only exist in the mind of a clever writer in the company's employ, are fully exposed. Suits for heavy damages have been threatened by the proprietors of the remedies thus exposed. Injured innocence puts on a bold front, but the publishers of the paper in question do not frighten easily; they have taken up a question of vital interest to the public, and they propose to turn on the full light of intelligent investigation. One most excellent feature of this exposure is, that the public are enabled to discriminate between worthless nostrums and those really good remedies. The publishers evidently take this view of the question, for their last investigation is a most flattering one for the proprietors of that noted remedy, St. Jacob's Oil. The following is the report, headed—“The Verdict of the People of London on St. Jacob's Oil.”—

Mr. William Howes, civil engineer, 66, Red Lion Street, High Holborn, W.C., was afflicted with rheumatism for twenty years. Sometimes his hands swelled to twice their natural size; his joints were so stiff that he could not walk, and his feet so sore that he could not bear any weight on them. Nothing relieved him till he applied St. Jacobs Oil. The result was marvellous. Before using the contents of two bottles all pain left him, and he is now in perfect health.

Mr. C. H. Palmer, Secretary of the Conservative Defence Association, and Overseer of the District of Islington, said:—“For a long time I have been a great sufferer from neuralgia in my face and head, and rheumatism in my limbs. After trying various remedies without obtaining relief, I procured a bottle of St. Jacobs Oil, the use of which completely removed every trace of pain.”

Mr. Edward Peterson, electric light engineer, of 36, Whetstone Park, W.C., said:—“There can be no two opinions respecting the value of St. Jacobs Oil. I was completely used up with rheumatism in my arms and shoulders: a few good rubbings with that famous Oil drove all pain away.”

Mr. Henry John Barlow, of 4 Staples Inn Buildings, Holborn Bars, W.C., said:—“I had rheumatism in my feet and legs, which became so bad that I was hardly able to walk. St. Jacobs Oil removed all pain and completely cured me.”

Mrs. Wolfsberger, matron of Moore Street Home for Poor, Crippled, and Orphan boys, 17, Queen Street, Edgware Road, said: that “St. Jacobs Oil has been used in the Home, and that it is powerful in relieving neuralgia and general rheumatism.”

Mr. Charles Cartwright, of No. 7, Alfred Place, Bedford Square, W.C., said:—“Having for years been a great sufferer from rheumatism in my limbs, I used St. Jacobs Oil, which cured me directly, after other remedies had signally failed.”

Henry and Ann Bright, hon. superintendents of the North London Home for Aged Christian Blind Women, say that “St. Jacobs Oil has proved unfailing; that rheumatism and neuralgia have in every case been removed by using the Oil, and many old ladies, some of them ninety years old, instead of tossing about in agony, now enjoy good nights' rest through its influence.”

Mr. N. Price, of 14, Tabernacle Square, Finsbury, E. C., said:—“My wrist, that I had strained two years before, and which had given me pain without intermission, yielded like magic to the application of St. Jacobs Oil.”

Mr. J. Clark, of 21, South Island Place, Brixton Road, London, said:—“Although I was not able to rise from a sitting position without the aid of a chair, I was able to stand and walk after the application of St. Jacobs Oil.”

Mr. J. Wilkinson, 88, Bentham Road, South Hackney, suffered from rheumatism in his feet and legs for twenty years. The contents of one bottle of St. Jacobs Oil drove away all pain, and brought about an effectual cure.

Robert George Watts, M.A., M.D., M.R.C.S., of Albion House, Quadrant Road, Canonbury, N., said:—“I cannot refrain from testifying to the very great efficacy of St. Jacobs Oil in all cases of chronic rheumatism, sciatica, and neuralgia.”

Rev. Edward Singleton, M.A., 30, Bourneville Road, Streatham, said:—“My parishioners, under my recommendation, use St. Jacobs Oil.”

Mr. E. J. Feusey, Brixton Rise, London, was treated for sciatica by eminent medical gentlemen in private practice and in the Convalescents' Home, Bexhill-on-the-Sea, near London. He obtained no relief, but the contents of one bottle of St. Jacobs Oil practically cured him.

This journal concludes its article as follows: “It is a source of the greatest satisfaction to us, in conducting these investigations, to be able to report a medicine which is so highly indorsed as the above-mentioned. Since making the above investigation, we have learnt that St. Jacobs Oil has such a world-wide reputation, that Her Majesty's troop-ships, as well as the Cunard Line and other steamers, are never considered ready for sea until a supply of the Oil is on board.”

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To John Ainsworth, Esq.

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